





























thing's "reality", its solidity or occupancy of space, its unity and complexity, its continuity in time, its substantiality and the connexion of its attributes and powers.

A thing is not just the subject of a proposition. In distinguishing it from such a subject much must be said about the phenomenology of the perceptual experience, into the perception of a thing as solid and impenetrable there enters feelings of effort. At the outset we perceive all things as corporeal like our own body, the first and archetypal thing. "Because of the quality of resisting compression and filling space - we regard the wind as a thing, though it has neither shape nor colour while a shadow which has both but is non-resistant is the very type of nothingness." The perception of a thing arises from the grouping together and the correlation of changes of parts and attributes of the thing. "There is nothing in its first experience to tell the infant that the sing of the bird does not inhere in the hawthorn whence the notes proceed and that the fragrance of the mayflower does."

Piaget was to confirm Ward's observations and to extend them by further observations of his own. Of special interest is the growth of the distinction between the self and an individual. "The obedient marm which follows the child around and goes to the seaside with him on holiday is soon recognized as one and the same thing. On the other hand successive flashes of lightning are not regarded as the same thing appearing at different places. But the will-o-the-wisp or Jack-o'-lantern are in an ambiguous position: sometimes appearing as a succession of similar things and sometimes as one and the same thing appearing at different times in different places. In the same

way, a child who on a country walk encounters several slugs is apt to say "There's that slug again" before he learns to say "There's another slug". The analysis of the awareness of categories as adumbrated by Ward was further developed in a rather more systematic way by G. F. Stout, some years before inquiries of this sort were to be developed in his distinctive way by Piaget.

Between the period of Ward and Piaget and the contemporary period of research institutions (such as that of Inhelder at Geneva or of Jerome Bruner at the Centre for Cognitive Studies at Harvard) an important place was occupied by Sir Frederic Bartlett. Bartlett had come to Cambridge with a philosophical background, which enabled him to become familiar in detail with the teaching of Ward. But when he became Director of the Psychological Laboratory he interested himself in separating psychology from its traditional association with philosophy and in establishing its position among the natural sciences. His own special interest was in the processes of remembering. In this he adopted and adapted Sir Henry Hume's concept of a "schema". In turn, Bartlett's concept of the schema was identified by some with that of Piaget, in whose theories schemata play so extensive a role.

It is, however, generally a mistake to suppose that if three authors use the same word they mean by it precisely the same thing. There is certainly an overlap in the three applications of the term, but Head had used it primarily for the elucidation of a human being's awareness of his own body. Bartlett uses it to cover not only all kinds of memory but also such social products as convention-

alized representations and stereotypes. Piaget has adopted it mainly for the descriptions of certain forms of bodily and mental processes of activity. But the three usages presupposed the essential core doctrine of Ward's thesis against the older doctrine of the associationists noted above—that a percept does not consist in a present sense impression with which are associated a number of images derived from past experiences.

Nene of these specialized technical senses of the word "schema" has been generally adopted by psychologists. There are, it would seem, three phases through which technical terms pass in being so accepted. They begin as the inventions introduced by original thinkers and for a time remain those individuals' personal property. They are then adopted by a school—the school of those original thinkers' disciples. Finally some of those terms come to be generally accepted and incorporated in the established sciences as embodied in the standard texts. The concept of the "schema" is in the state of transition, as indeed are all of the specialized examples of Piaget's terminology. Ruth Beard's *Outline of Piaget's Developmental Psychology* will enable students to follow and to enter the discussion in *medus res*.

The *Syllabus of Psychology* is complementary to, and in some degree corrective of, the *Outline of Piaget's Developmental Psychology*, giving a well-chosen sample of Piaget's own brief writings. The title, like that of the *Outline*, gives prominence to Piaget's psychology, but the selection of papers together with Dr. Elkind's introduction gives greater prominence to Piaget's preoccupation with "genetic epistemology". The first of the studies is indeed a fairly plain and

simple statement in his own words of Piaget's account of the mental development of the child; and it demonstrates that when he is so minded he can be as lucid as can most of those who set out to explain his views. The other papers are more concerned with the principles governing the transition from ignorance in knowledge and the transition from error to truth. Dr. Elkind asserts with emphasis that Piaget is essentially neither a psychologist nor an educationist but a genetic epistemologist.

He describes "genetic epistemology" by a rather overworked expression as a "multi-disciplinary science". He affirms that piurage acquired its current vogue we could have said more simply that Piaget enjoys the broad philosophical tradition characteristic of continental scholars. He has a wide and thorough acquaintance with the history of human thought from the pre-Socratic philosophers in modern science, with a special interest in epistemological theories and in logic. He is aware of the preoccupation of British and American philosophers with the contemporary doctrines of Carnap or other representatives of empirical and logical positivism and with the mathematical logic derived from Whitehead and Russell. He is informed about those views but not very sympathetic to them. This lack of sympathy is reciprocal. Most contemporary non-European philosophers are disposed to regard him merely as an empirical psychologist. And, though this is not what he would have wished, psychologists and students of education are only too glad to welcome him as such.

*The Mechanisms of Perception* is a book of a very different kind: it is an advanced text and essential reading for postgraduate specialists in the experimental study of perception. It is a book of the general theory of perception, not of the details of the experimental work. It is a book of the general theory of perception, not of the details of the experimental work. It is a book of the general theory of perception, not of the details of the experimental work.

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The volume is divided into two parts: the first two parts detail the procedures and a series of experiments by well-known techniques, and the last two parts are devoted to the general theory of perception.

I am reluctant to reply to your letter (August 14) on my own account, but I am sure that your remarks are of great value. I am sure that your remarks are of great value. I am sure that your remarks are of great value. I am sure that your remarks are of great value.

Students who have read this book will find it a most useful and interesting work. It is a book of the general theory of perception, not of the details of the experimental work. It is a book of the general theory of perception, not of the details of the experimental work.

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# To the Editor

## The Sittang Bridge

Sir, With regard to your review of Tim Carey's *The Sittang Bridge*, very appropriately entitled "Hard Go" (August 21), while being grateful to your reviewer for his kind remarks about me, might I make one or two points which perhaps no one but I could make?

With regard to your reviewer's remark that "the premature blowing of the Sittang bridge on February 23, 1942, remains a classic of misfitting",

I think too much importance has been attached to the actual blowing of the bridge and not enough to the situation which prevailed as a result of which the 17th Division were caused by two Japanese divisions in the act of crossing the Sittang river. This was an entirely preventable disaster, since we had been warned of this vital time and space problem and should have crossed the river ten days—or at least a week—earlier. From this time the bridge had become useless to us. Brigadier Hughes Jones wanted, quite rightly, to blow it to prevent its falling into the hands of the Japanese.

On February 12 I had sent my Chief of Staff, Brigadier Cowan, to Rangoon to impress upon General Hutton the importance of getting the 17th Division safely across the Sittang. Hutton might have been wiser to leave Sittang a free hand.

Also sent a telegram to General Hutton to the same effect. But he ordered to what I was, and miko no withdrawal without explicit orders from him.

The Official History also states: "In view of the great importance of getting the 17th Division safely across the Sittang, Hutton might have been wiser to leave Sittang a free hand."

Now with regard to your reviewer's statement about the actual blowing of the Sittang bridge, that "the most likely contributory factor—a confusion of two brigadiers called Jones in the darkness of an anxious night—was admitted generally accepted as being confirmed in later evidence"; it may have been generally accepted but it is quite untrue.

And let's be quite clear: there were only three people concerned in this situation—myself, the Divisional Commander, who had to make the decision, Brigadier Noel High-Jones, who advised me, and my own Chief of

Staff, Brigadier Cowan, commanding the 16th Brigade, on the wrong side of the river, was always known as "Jonah". I always referred to Hugh Jones as "Noel". I was in no doubt whatsoever when I authorized the Sittang bridge, that "Jonah" was on the wrong side of the river, and that the man I was talking to was "Noel". I knew both men well.

Noel High-Jones came to see me some years afterwards. His part in the blowing of the bridge weighed upon his mind, because he was in any doubt regarding his action, but because he thought that by taking all the blame myself, I had ruined my career.

But during these years Noel High-Jones had made quite clear to me that if the Sittang bridge had not been blown, both of my brigades would have been slaughtered or made prisoners by the two Japanese divisions who were attacking them. It was only when the bridge had been blown that the Japanese divisions moved on to river to build another bridge, which enabled so many of the men of 17th Division to get across the river.

Jackie Smyth,  
Dolphin Square, London, S.W.1.

Hammond's authority for regarding as important; might it be recalled? According to H. Donaldson Jordan in *Examiner* (xv 437), November, 1911, "before 1878 it is in no respect in Parliament" for Hammond "had no reports by his own and made up his reports by collusion of those in the daily papers"—primarily, of course, those in *The Times*. From 1878 to 1889 Hammond did have a reputation only to deal with business in committee and after midnight; it was not till 1909, after twenty years' misadventure dealing with contractors, that the present "official reports" began. Many eminent people, in fact, who regard mid-nineteenth-century ("third series") Hammond as an original source are mistaken.

M. R. D. FOOT,  
Department of History, University of Manchester, Manchester, 13.

## 'Hadrian VII'

Sir, There is a misunderstanding in Sir Donald Week's letter (August 21). In his quotation of Edward III, Rolle used no archaic (or archaic) spelling. The passage, which when "George" Arthur Rose, writing when "George" was from the first half of the sentence, "I am impatient with mental or natural weakness; for example, I brought tears..." "It is clear that the schoolboy wrote 'Dam' for 'Dame' (two lines above) in commenting on his mistake that brought the tears to his eyes.

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72 Oakley Street, Loughborough, S.W.3.

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# The Globe is the globe

FRANCES A. YATES: *Theatre of the World*. 218pp. Routledge and Kegan Paul. £2.2s.

The Elizabethan theatre arose from within the realm of magic; Prospero's mystic book and wonder-working staff gave it form. Thus, in an appropriately emblematic manner, might be expressed the theme of Miss Yates's study, a theme which has carried her along many strange, perplexing and tortuous paths.

The starting-point for her travels came rather more than a decade ago when, in 1958, the attention of Shakespearean scholars was drawn to a hitherto unnoticed copperplate engraving labelled "Theatrum Orbis" which the rostrarian Robert Fludd had inserted in his obscure work *Urthage Conu... metaphysica, physico-mathematica Historia*, published about 1619. In 1960, eight years after the discovery of this picture, Miss Yates, in her volume *The Art of Memory* reviewed in the TLS on November 10, 1960, declared her belief that the engraving, instead of being, as had previously been suggested, either a fanciful design or a vague representation of some Continental playhouse, was in fact a delineation of London's Globe stage; and her present book has been planned as a reasoned justification for that belief.

The process of preparing such a defence, however, has carried her far beyond her original objective, leading her both backwards and forwards backwards from the Globe to its predecessor, The Theatre, and forwards to the court masques of Inigo Jones. In effect, therefore, her *Theatre of the World* is largely concerned with three apparently separate subjects which she seeks to link together: the interpretation of the copperplate, the basic concept which brought The Theatre into being, and the philosophical milieu amid which the masques enjoyed their brief days of luxuriant and colourful flourishing. In dealing with these subjects her approach is characteristically and interestingly novel. Most of the numerous studies devoted to the investigation of Shakespeare's playhouse are based on close analysis of such practical evidence as is to be found in the texts and stage-directions of its tragedies, and comedies; hardly any dramas are mentioned by her, nor does she cite a single stage-direction: fittingly for her purpose, the first pages of *Theatre of the World* are concerned with scrutiny of the contents of a sixteenth-century astrologer's library, while the final chapter deals with an early seventeenth-century mystical-mathematical interpretation of Stenoblene.

Her first path takes her in search of the fundamental plan used by the actor-joiner James Burbage when in

1576 he made theatrical history by constructing the earliest public playhouse in England—indeed apparently the earliest specially-built public theatre in Europe, and this path leads her to a particular man, none other than the notorious Dr. John Dee, philosopher, scientist and reputed conjuror. Nearly half a century ago Miss Lily B. Campbell had surmised that the former must have known something about Vitruvian theories and about Continental opinion in regard to theatrical architecture, while at the same time she had referred to the latter's "fruitful Preface... specifying the chief Mathematical Sciences, what they are, and whereunto commodious." What Miss Yates now does is to explore more deeply, to indicate what the Vitruvian theories involve, how they are emblemized in the well-known figure of man, legs and arms extended, within the circle of the zodiac, to stress Dee's zealous praise of "incomparable" Vitruvius, to show that, instead of thinking in purely classical terms he regarded "the Carpenter" as "the Architect Instrument," and finally to argue that it was directly from Dee that Burbage "evolved a popular adaptation of the ancient theatre."

For any such direct personal connection between the astrologer-mathematician and the actor-joiner there is absolutely no evidence; yet Miss Yates has done us excellent service or forged—in contemporary pictorial and distinctively against a background of medieval buildings: Burbage could have risked his all in erecting a out having given very careful thought to its shape; and Vitruvianism in its wider aspects most probably was his inspiration.

Much the same kind of comment may be made concerning the section of *Theatre of the World* in which an attempt is made to prove some personal and active association between Dee's successor, Robert Fludd, and Inigo Jones. Here she is forced to increase the number of her sentences including the verbs "may" and "might," as well as the number of those which end with hypothetical question-marks. The two men, of course, may have known each other, but of definite evidence indicating a close link between them there is nothing. That one displays an interest in mechanical devices and automatic toys while the other is intent upon theatrical machines offers no firm basis for a guess that they might have been working in association;

because both are known to have been touring abroad about the same time does not warrant the supposition that perhaps they might have been travelling together. Jones did not need to turn to Fludd in order to learn about stage machinery; we may be reasonably sure that there were many Italian theatre-men only too delighted to win his admiration by showing off their marvels. Yet here again, even although we may think that speculations regarding a possible partnership between the occult philosopher and King James's Surveyor-General of Works are insecurely based, there is still much value in the suggestion that each, in his own way, was moving within the same spiritual ambience.

This leads to the subject of the engraving, a subject of peculiar complexity. The "Theatrum Orbis" appears in one of Fludd's "great, many and mystical volumes," all written in such involved and abstruse Latin as, in Thomas Fuller's caustic words, to make some persons assume that the nebulous style was due "to his charity, clouding his high matter with dark language, lest otherwise the lustre thereof should dazzle the understanding of the reader." Only such deft and expert guidance as Miss Yates provides can enable us to gain at least a dim appreciation of his thoughts or of his reason for intruding this particular copperplate. For our present purposes the first thing to be determined is whether the design emanated from the author or whether it was merely a pictorial illustration invented by a foreign artist; and here it must be said at once that Miss Yates has gone far towards demonstrating that the former alternative is the likelier.

She is able to show several things: many, if not all, of Fludd's pictures were intimately related to his text; at least one extant manuscript includes his precise instructions ("Hear leave a page" or "Leave a pagina") indicating to the printer where these plates were to be inserted; in his memory-training system, the objects to be used as keys to words and concepts must always be real objects known to the individual, never fictional; the engraved "Theatrum Orbis" is textually described as a public playhouse ("comedia in theatro publico ubi comediae & tragoediae aguntur"); although some of his designs are adaptations from the work of other artists and some may have been devised by his foreign engravers, in this particular instance it appears most probable that he himself must have provided a least a preliminary sketch.

All of this might lead us to suppose that the case is closed, but unfortunately numerous uncertainties, doubts and questions remain. If we turn again to Thomas Fuller, we find this historian declaring that Fludd's works are for the English to slight or admire, for French and foreigners to understand and use; not that I account them more judicious than our countrymen, but more inquiring into such difficulties. The truth is, here at home his books are held not so good as crystal, which (some say) are prized as precious pearls beyond the seas.

Since Fludd's book directed much of its appeal to Continental readers, and since he demanded that these readers should have mental images of buildings intimately familiar to them, how could he possibly have believed that more than one or two would immediately translate the fairly common Latin phrase "Theatrum Orbis" into a specifically English "Globe Theatre"? Since the other Latin phrase "in theatro publico" was equally familiar in its application to the ancient Roman playhouses, surely it is too much to expect that any contemporary readers would interpret it, as Miss Yates does, in its exclusive Elizabethan sense of a "public" theatre as opposed to a "private" one? Even if we assume that Fludd was not thinking of his Continental readers but was writing from his own experience in London, the questions and doubts persist. In endeavouring to see the engraving as a representation of the Globe, she herself finds it necessary to redesign the illustration in order to separate the impossible side-walls from the edges of the stage; but, it may legitimately be asked, is such a material alteration in plain justifiable? And since these side-walls, with their openings which look like boxes, agree with what was undoubtedly the stage structure at the Blackfriars, does not Miss Yates dismiss too summarily the conjecture that Fludd may have had this playhouse, and not the Globe, in his mind?

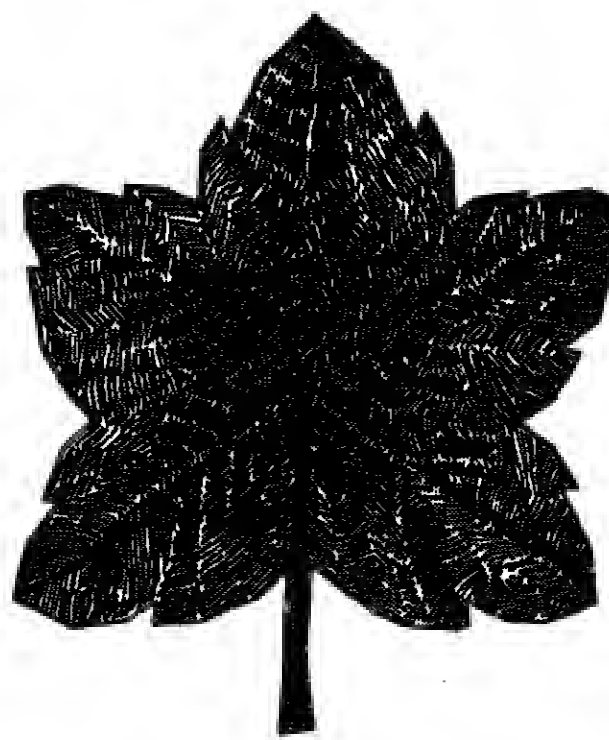
The listing of these questions might suggest that she has failed in her basic purpose; although certainly she has strengthened her argument, the enigma of "Theatrum Orbis" with Globe Theatre still remains unsolved. Fortunately, however, the essential value of this volume rests in something else. It will, of course, have been exciting if she had been able to prove definitely that Fludd's engraving was indeed the sole pictorial record of the stage for which *Hamlet* and *Twelfth Night* were written, yet a moment's reflection must convince us that this would not materially have

altered one imaginary fundamental feature of a stage facade as these doors are there together on 100 miles wide, and the pub- upper stage, just as there are in numerous plays. The paradox of Miss Yates's particular things—no doubt to the engraving—is in the end, likely to be the material sphere but is sophie, not in the perfect what she rightly calls "the Globe." Whether it is not right in conjecturing was the man who gave to Burbage when the at all when set up. Fundamental assumption proportions were prob- ably on Vitruvian with the utilization of such tical-mystical forms as gon, the square and triangles. While several ere crete suppositions and by others must wait until the worth of her study remains. This worth and its con- metaphysical view ques- tified in her own confidence. In the Globe, she is suit for believing, "to de- meanings of the ancient within the zodiac," are

accepting a series of compro- the adolescent publishing theatre as temple, and the- gious and exotic means Renaissance church. The Globe was a unique theatre, a religious theatre, as actors designed to give fulla experiences and the gestures of they enacted the drama of a man within the Theatre of these meanings might not be apparent to all, but they have, known to the initial would have been in Shakespeare's pattern of the universe, the Macrocosm, the world stage, the Microcosm acted his part. The Globe playhouse, in fact, dramas performed in a viewed as the extended of what Robert Fludd expressed appears. The architect adopted by James Burbage should primarily determined by his fellow- ing authors have generally acted, that need not have prevented reflecting, in its architectural Marlowe's "wondrous world of the world."

Canadian publishers have been able to obtain on any scale are the North American world rights for books by non-Canadians. This is not due to lack of trying; it is a fact of publishing life that Canadian publishers have bar- ried successfully since the 1890s the conclusion of the Canadian within their own sales terri- ed the contracts are being from subsidiary rights in drama, television and have prevented the Canadians against the Americans. What are the young men and Compare Osborne's anger with those of George Bernard Shaw. Outline the role of the Company in the development of a new drama.

Remove the jackets from the and we find identical copy- blue. It is an excellent doubt, but somehow the Back in Anger will about with the same schoolroom in the atlas and the game in the parts of the Chel- We can only hope our to be told the truth that to use the examined of commack—is only pro- sort of man being in new sort of way in by the new sort of the by his new sort of the



## Canadian publishing in the 1960s

GEORGE L. PARKER

are providing the Canadian firm's bread and butter.

Consideration of the contemporary publishing scene invites two questions: can the Canadian trade expand from its historically restricted function of an indigenous trade? Is the prosperous state of publishing since the Second World War reflected in any improved literary quality?

In the 1960s Canada's ratification of the Universal Copyright Convention and certain revisions in the American copyright laws have allowed for practicable expansion by Canadian publishers into the American market. For a number of reasons, among which are the reciprocal nature of Canadian laws and international conventions, and the popularity of American publications such as *The New York Times* and *Life*, the importation of American-manufactured books and printed materials into Canada is always greater than exports of similar materials to the United States. In 1966, for example, American imports were \$62,715,000 (British imports were \$7,195,000); while Canadian exports amounted to \$8,776,000. This is a seven to one ratio which is perhaps not unsatisfactory in terms of the ratio between the American population and the English-language Canadian population—almost fourteen to one. The American manufacturing clauses do account for some of the disproportion, however; before 1962 only 1,500 copies of Canadian-manufactured books could be imported into the United States.

Canadian publishers have enviously eyed the American market for one hundred years. The denial of access to the American market hurts a firm like the University of Toronto Press, which has its own printing plant and which sells most of its titles in the American academic world. In 1961 Marsh Jeanneret, the director of the Press, and John Irwin, the president of The Book Society, both pointed out that the awkwardness created by the American copyright laws was no longer the possibility of piracy by Americans but lost revenue and unnecessary duplication in printing. When some American schools bought Canadian textbooks, the Canadian publisher had either to contract for one run in each country or to give the whole

order to an American printer who would then supply both markets.

In 1962 the Government finally adhered to the Universal Copyright Convention to which Canada had been a signatory in 1952. Under the U.C.C. Canadian publishers could now export up to 3,500 titles of a Canadian-made book to the United States without the formalities of registration or domestic American manufacture. The American Copyright Act of 1909 came up for revision in Congress in 1964; in 1969 the House of Representatives and the Senate have still to pass a comprehensive law that will cover subjects in the outdated legislation and deal with the new technological uses of copyrighted material. Since the U.C.C. permitted importation into the United States of more copies of non-American-manufactured books than previously, American printers once again sought to curb the importation of reproduction sheets and books from countries like Taiwan.

The recently disputed clauses would restrict the importation of foreign-

made books by American residents or citizens. Canadian publishers, having been permitted to export larger quantities of books by Canadians to the United States, hoped that the new American bill would also allow them to export more than 1,500 copies of textbooks and anthologies containing selected passages by Americans to the United States. The new American clauses dimmed them.

Although the American copyright bill is still pending, Canadians were able in 1968 to negotiate for broader participation in the American market. Furthermore, the Americans want the Canadian Government to reject the latest treaty among the members of the Berne Convention, the Stockholm Protocol of 1967, under which developing nations could waive translation and royalty fees in order to print books cheaply.

As a major exporter to these countries, the American industry could be hurt seriously; Canada's exports to them are relatively small, but Canadian publishers say they are concerned over future threats to

copyright ownership. Hence the Americans have a sympathetic ear in Canada. In March, 1968, a committee composed of American and Canadian printing and publishing organizations met in Toronto to arrange for Canada's exemption under the proposed American copyright clauses which would deny protection to non-American-made books whose content is authored by American nationals. Under this exemption Canada might realize up to \$50 million worth of exports within five years.

The most important events in the Canadian publishing world of the 1960s have been the success of paperbacks and the appearance of a mass university market: these have changed the shape of the book trade which had been developing since the 1890s. A concise description of this shape was made by R. W. W. Robertson of Clarke, Irwin at a 1961 symposium on publishing:

You can think of the well-balanced Canadian publishing house as a sort of triangle: the base is educational publishing. Resting on this foundation, but smaller in area, and probably less solid in support, is the business acquired through importing books. On top of this structure and still smaller in area there is the production and marketing of Canadian general books for a Canadian or largely Canadian market. No publisher in Canada as far as I know confines his activities exclusively to the publishing of original works by Canadian authors.

In some respects the paperback revolution has merely altered the insides of Robertson's structure, for Canadian paperbacks, encompassing both educational and general titles, are almost exclusively Canadian in subject: literature, history and contemporary events. Buyers are chiefly students and academics—the university population has doubled since 1960. This factor, along with others such as rising prosperity since the Second World War, the realigning demands of New Canadians, and the interest in the country generated by the Centennial, helps explain why the paperback trade is a flourishing yet indigenous one. While the exemption from American and British quality paperbacks is still, the number of Canadian paperbacks in the English language has risen in the past dozen years from approximately ten to several hundred now in print. The Montreal French-language publishers, like their European counterparts, have been selling quality paperbacks for years. About 80 per cent of the 300 titles published in French in 1966 were paperbacks. McLuhan's electronics media have not entirely stamped out print addition, in spite of high prices and the absence of bookstores in suburbia and the small towns.

The English-language version of the international paperback revolution owes much to the vision and determination of three men, Malcolm Ross, Robert MacDougall, and their publisher Jack McClelland. Ross

## A new sort of play

SIMON TRUSSLER: *The Plays of John Osborne*. 252pp. Gollancz. £2.2s. (Paperback, 21s.)

JOHN RUSSELL TAYLOR (Editor): *John Osborne: "Look Back in Anger"*. 206pp. Macmillan. 30s.

John Osborne has written seventeen plays, of which twelve have been produced in the past twelve years. He has survived two or three crushing disasters. As Coward, the working-class boy, assumed the silk dressing gown and the long cigarette holder, so Osborne, in recent press photographs, has taken in wearing a flannel nightgown that will seem appropriate in those who always thought of *Look Back in Anger*. Mr. Osborne has the military virtues of courage and obstinacy, a military way of shouting instead of asking: his humour is heavy, he is a great lover of tradition, he talks about "My Country." Against his better nature, we are almost sure he could be moved to tears by the music of military bands.

Yet, when we have done being critical, it is as a true man of the theatre that he cannot help commanding our respect. He has, in his

writing, the mad eye and extravagant gesture of old theatrical prints. If he was not born in a dressing room, we may expect his body to be found in one. He marries actresses. That he once had a country address must be taken as an indiscretion. His presentation of himself is as engagingly heroic. "Performing and writing his plays often seems at act like writing on tombstones." "I don't pick up a copy of *Look Back* nowadays. It embarrasses me"; and, in the notorious "Letter to England": "All I can offer you is my hatred. You will be untouched by that, for you are untouchable. Untouchable, unteachable, impragmatic." He has as a man can go in words, to ensure his rejection by the level-headed sort of person who sets examinations.

When the Lord Chamberlain's censorship was abolished, puritans feared our slugs would be swamped with filth. They did not allow for one restraining influence: the prompt-copy of today's has become the self-book of tomorrow. If the explosion of a couple of offences may give your play this new lease of life, there is a great

temptation to stop arguing and cut as there used to be in those bizarre negotiations at St. James's Palace. "If you will omit cock on page thirty, I will allow prick in Act II." Even John Osborne cannot escape that old schoolmaster, who has always dogged the dramatist in the form of a critic, and now comes in his own clothes.

In *The Plays of John Osborne* Mr. Trussler gives a careful summary of each of the plays and then red inks the margin:

It would, perhaps, have been better to modify the presentation of this soliloquy so that it took place at Bill's end of his telephone line.

A challenging and ambitious work, in which Osborne made a tentative advance towards new formal frontiers, but failed to find some of his more familiar territory.

Mr. Trussler may be recommended as a reliable guide to anyone who has to write or correct or who has to see John Osborne's plays without having seen them.

Mr. John Russell Taylor has collected all the original notices of *Look Back in Anger* and added some critical afterthoughts from various directors and writers here and abroad. This makes a book of con-



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WATERBURY







It is perhaps a pity that only in the new supplementary volume does the present Catalogue begin to give a little attention also to the wood engravings in early American magazines and periodical publications which, for their documentary value, are really inseparable from those within the covers of books. Indeed, since periodicals, with their assured subscription, could often more easily afford lavish illustration and the heavy cost of careful engraving, some of the very best work was probably done for them. Still, the heyday of the illustrated magazine in the United States, made possible by the employment of process reproduction, falls really outside the period covered by the present collection.



vided excellent brief notes and an introduction, and he has made his book a history by leaving out much that is familiar in favour of things which more clearly show London moving through the centuries.

This Westminster Abbey appears only twice: the first time still being built, as seen in the Bayeux Tapestry; the second, five centuries later, with Westminster Hall and St. James's Palace, still among the fields. He has chosen other such general views, so that we see London's continuous growth and the delightful views of villages now deep in London as a reminder of what this growth has destroyed.

Mr. Hayes has been successful, too, in showing movement and action: Soho Square, with sheep on the way to Smithfield; the Elephant and Castle, with coaches and cattle going by; women buying in an eighteenth-century shop, from a trade card. Puritanism is represented by the destruction of the Fleeter Cross in Cheapside, and the plague by pictures of massed burials and people escaping from London by road and river. Of all subjects a sewerage system seems the least pictorial, but even here Mr. Hayes has succeeded, with a picture of the work of building the pumping station at West Ham which illustrates the immensity and complexity of Sir Joseph Bazalgette's scheme.

Reviews, *Uncharted Canals*, 1989, Bell, 35s.

The publishers claim that this is the first book to bring within one pair of covers the stories of all those chartered companies whose history makes up so large a chapter in the history of the British Empire. It is certainly comprehensive: Mr. Robert has included them all, from those everyone knows, such as the Merchant Adventurers and the famous East India Company, to the less-known Falkland Islands Company which in the 1830s acquired the right "to subdue and slaughter the wild cattle there", and which still flourishes. The stories of the Levant Company's dealings with Turkey, the Eastland Company's Baltic trade, and the chequered histories of many another enterprise are based on first-hand research and, as in the cases of the Hudson's Bay and Falkland Islands companies, on access to the companies' own records.

Naval Studies  
LE MASSON, HENRI. *The French Navy*, Vol. 1: 1749, Vol. 2: 1749-1804, 15s. each.  
After a comprehensive introduction

analysing French naval policy and construction programmes between the wars and outlining the bitter events of the war itself, M. le Masson's compact reference books consist of illustrations, details of construction and armament and the careers of all the ships in the French navy in 1939. The first volume deals with major ships, including submarines, and the second with smaller craft and auxiliaries. The illustrations, though small, are clear and the text throughout accurate and informative.

Philosophy

POPPER, KARL R. *Conjectures and Refutations: The Growth of Scientific Knowledge*, 432pp. Routledge and Kegan Paul, £3. (Paperback, 28s.)

Since its first publication in 1959, Sir Karl Popper's *Conjectures and Refutations* has established itself as a classic account of the growth of scientific knowledge. In this third edition Sir Karl has clarified his views on the refutations of the correspondence theory of truth given by Alfred Tarski, which he regards as a major philosophical achievement. He has provided some further technical notes as addenda and made many minor revisions of the text. The book remains the standard philosophical account of the way scientific knowledge grows by the correction of errors.

Religion

MAHARISHI MAHESH YOGI. *On the Bhagavad-Gita*. A New Translation and Commentary with Sanskrit Text. Chapters 1 to 6. 494pp. Penguin, 10s.

The author of this new commentary on the Bhagavad-Gita has, of course, achieved fame as the sometime Guru of the Beatles. The purpose of the commentary is to "restore the fundamental truths of the Bhagavad-Gita" which, it appears, had become obscured with the passage of time. This "integral" and true interpretation was reserved in our time to "His Divinity Swami Brahmananda Saraswati, the inspiration and guiding light of this commentary." Whatever the views of Swami Brahmananda may have been, the present commentary is obviously much influenced by the "Integral Yoga" of Sri Aurobindo and his *Essays on the Bhagavad-Gita*. Like Aurobindo the Maharishi has no great faith in holy poverty, and it is a little disquieting to find that "the direct experience of

transcendental bliss gives a man such great contentment that the joys of the relative world fall to make a deep impression on him, and he rises above the binding influence of action, just as a contented business man, having achieved great wealth, is not affected by small losses or gains." As in Aurobindo there is much talk of evolution, for even Yogins have to pay lip-service to the scientific idol, and, as in Aurobindo again, the style is inordinately prolix and wearisome. Perhaps this commentary will open the door of "transcendent meditation" to many. One can but hope so, but it could surely have been done more briefly.

RAYNOR, JOHN. *The Middle Class*, 125pp. Longmans, 25s. (Paperback, 12s.)

It is unusual to find a student's textbook as fresh and original as this. Mr. Raynor has dug and sorted among the research data on the middle-class (or more accurately, as he himself points out, the middle-classes) to present a fascinating analysis which deserves a wide readership. The topics include the historical development of the middle class, the jobs its members do, their patterns of life in local communities, and their political influence. Especially good are a factual study of how middle-class incomes and living standards have fared since 1900 and a thoughtful discussion of middle-class "values" and the reasons for their dominance in British society.

DE WAAL, VICTOR. *What is the Church?* 128pp. S.C.M. Press, 8s. 6d.

Victor de Waal discusses the meaning of the Church in the modern world. He does it historically, showing how the Church developed in its thought about itself, its methods and function. He sees how it has been conditioned not in a vacuum but by the thought and structure of the world in which it worked, becoming a similar power structure to that of the world, and arguing that as that structure has changed in our time, so change must be expected in the Church. It is today a very familiar thesis but in the end the problem of how much that is old should and can survive is, as usual, left very much in the air. It could be that the moral of it all is that we have no cause for undue alarm, and that the process of *solvitur ambulando* will succeed.

## Science

CHROMBIE, A. C., and HOSKIN, M. A. (Editors). *History of Science*, Vol. 7, 1968. 148pp. W. Heller, £2.25.

The latest volume of this valuable bibliographical and historiographical review covers an unusually wide field. Philosophers and historians alike will welcome the opening article by Dr. L. Laudan on theories of scientific method from Plato to Mach. Those opposed to academic fragmentation might well find amusing his thesis that the history of methodology should be recognized as a subject in its own right; but they will be obliged to admit that, beginning with Aristotle, a number of important writers have succeeded in making it one. Dr. Laudan's twenty-three closely printed pages of bibliography provide his survey with the ingredients of something approaching immortality. Less ambitious, but scarcely less valuable, are articles on physiology, quantum physics, and technology, and essays on medicine (ancient and medieval) and Newton. Any one of these articles could provide the framework of a dozen books, and prospective scribblers are likely to be deterred from writing them only by the thought that others—prompted by the same articles—must surely have had the same idea.

STAMP, DUOY. *Nature Conservation in Britain*, 273pp. Collins, 36s.

After a summary of the development of conservation, habitats in Britain are briefly described and listed. An account follows of the work of the Nature Conservancy before it became a constituent committee of the Natural Environment Research Council.

There has been a change in the concept of conservation with the recognition that the balanced development of land and natural resources is in fact applied ecology under other titles—such as forestry, agriculture, fisheries, architecture and planning. Litter and pollution can cause grave damage, and great changes in the landscape have been caused by the alteration in farming methods, mechanization, use of pesticides and insecticides, as well as the application of genetics to plant and animal breeding.

The work of the Forestry Commission is reviewed, with its improvement in the use of formerly unproductive land, its value for conservation and technical advice. Conservation in the

various parts of Britain is given in some detail. Though it is obviously a review, it is more than a job, some helpful given on training. There is a kind of conservative mental development in the increasing symbiotic relationship between man, plants and animals. The book is carefully done, an extensive bibliography, most important analyses already accomplished, a very inspiring indication of the

Some live years ago the Bureau for Co-operation in Child Care, of which the editor was director, was established to link where possible the effects of the various for child care. Most of the are based on papers delivered at a conference. They consider scope of child care should be at principles for co-operation to it, and give accounts of what co-operation in practice when helping mothers, emotionally distressed and those who suffer handicaps. The editor's final chapter the group concern for "vulnerable" children.

WIDY, MARK R. *Baron Macdonald*, 21s. After Oxford, working at under A. S. Neill, and a publishing. Mrs. Wood came to school teaching in her side. She describes candidly the difficulties, stressing that she had a wide education, ground and was the mother of children. She lacked the practical training for her story could well be used by those debarred at teachers. From the school, she she overcame her difficulties. She is now a Senior Lecturer at a London College of Education. This is an honest book, may be of some encouragement to tremulous first teachers, but have had more impact had better organized, and more naively about the way of school life seems incredible. Intelligent woman who has been interested in children.

## VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

### DURHAM COUNTY COUNCIL

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Applications are invited for the above-mentioned post from the Library Association who have had considerable experience of local authority library work to a responsible position. The person appointed, who will be expected to take up duty on 1st January, 1970, will have responsibility for the administration of the library service in the County. The service includes an expanding book and mobile services (books and gramophone records), school and hospital library services. The appointee's supervisor will be the County Council.

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## HAMPSHIRE

### Senior Assistant Rural Services

Applications are invited from suitably qualified librarians (including those who have recently completed their course of studies) for this permanent and pensionable post.

With the reorganisation of Professional Staffing duties, an opportunity occurs for an appointment as Senior Assistant, Rural Services in the Totton area. This post is designed to complement, for the Rural Services, those of Senior Assistant based within an Area Headquarters and will provide professional help and advice to readers at part-time libraries and a Mobile Library. This post offers opportunities for experience in varying work situations, and some staff management work in relation to the Assistant at part-time libraries.

The County Council have adopted a Trainee/Career grade which is applicable to this post and allows for progression to A.P.4 after successfully obtaining the appropriate final qualification and two years' service with the County Council. For Chartered Librarians a salary of not less than £1,310 will be paid, but commencing point will depend upon qualifications and previous experience.

Removal and lodging allowance paid in approved cases.

Please write quoting ref. MA.694/LS for further details and application form to the County Librarian, 81 North Wall, Whitchurch, Warrington, Cheshire, WA14 1JH.

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